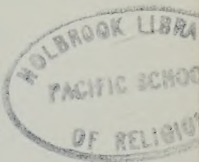


The Hymn



APRIL 1968



Congregational Singing

Sometime ago I was discussing service playing with the organist of a large old-line Lutheran Church. She described the hymn singing of that congregation as overwhelming, a kind of din. The organ she plays seems adequate in that church but she insisted that on a familiar hymn the organ, even with all stops out, cannot be heard. On the other hand, she observed that on an unfamiliar hymn the congregation is always stubbornly and almost ominously silent.

That organist cannot decide which is louder or more eloquent—the uproar of the familiar or the silence of the unfamiliar.

We have observed previously that with the exception of a few hymns it is difficult these days to distinguish between familiar and unfamiliar. For example, we are coming now into the time of year to sing as a Processional Hymn, “The Spacious Firmament on High.” Last year I noted that on our Haydn Sunday one person after service told us accusingly that the hymn selection that Sunday was “strange” and within the hour, we talked to another member who especially “liked” the hymns that Sunday!

We have noted a like disparity in observations concerning our congregational singing. One of our members in a kindly way took me to task some months ago for having made some unfavorable comments about our congregational singing. She maintains that the singing in the vicinity of her family pew is quite good.

Presently we have a diversity of reports on the singing of the Kyrie introduced into our service some weeks ago. We have encountered some observations that congregationally nobody sings it and then again, we hear expressions of appreciation for the way the congregation has taken to it.

It has been said before that in Protestantism when it comes to hymns and hymn singing every member of a congregation considers himself an authority. I think this is as it should be—only authorities differ!

—DONALD D. KETTRING, in
Journal of Church Music

The Hymn

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WILLIAM WATKINS REID

J. VINCENT HIGGINSON

Editors

Contributing Editors: James Boeringer, George Brandon, William B. Giles, Alfred B. Haas, Edward H. Johe, David Hugh Jones, Philip S. Watters.

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All correspondence concerning THE HYMN should be directed to Rev. Deane Edwards, 475 Riverside Drive, New York 10027.

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Conflict of Interest?

GEORGE BRANDON

MANY perfectly good pieces of secular music have been spoiled for me by being drenched with the odor of sanctity. For example, "Londonderry Air" always calls up a certain hymn-text. So do "Greensleeves," and the theme from Sibelius' *Finlandia*, the tune from the end of the Beethoven Ninth Symphony, etc. Their unfortunate association with "church" has ruined them for me; they no longer can serve as secular music, with their own secular characteristics and connotations. This is a loss, not a gain.

When we take secular music and secular musical styles out of their authentic settings and put them into a church service, do we consider the violence we do to the God-given integrity of secular culture? Unless we look upon "the world" as simply a pagan treasure-house to be plundered by the Church, we should feel an obligation to let secular music flourish and grow in its own way and in its own native habitat; indeed, we ought to feel an obligation to foster and encourage it to flourish—but to leave it the freedom to be itself. If human feelings and appetites and loyalties are a natural and proper part of the natural universe, and if God wants people to know and appreciate the pains and pleasures of human existence, then the secular order has a God-given right to produce and use for secular purposes all types of secular music—music that is in no way beholden to the institutions of religion.

Why spoil pieces of music (or the styles in which they are written or performed) by trying to make them do things they were never intended to do? We should let them be what they are, and not try to make them over into something else. I am reminded of the idea that still persists (even among secular-city Christians) that it is more noble to be a fumbling second-class "preacher" than to be an expert first-class secular musician. Certainly secular music has something to say that the Church ought to listen to; this is true of the current guitar-type "folk-songs," and it is equally true of the vast repertory of operas, tone-poems, art songs, traditional folksongs, etc. But the way to get the message of such music is not to bring it into the Church. Rather the Church must go out into the world and learn to experience these kinds of secular music in their own secular locales.

Any music divorced from its normal context loses much of its original import, and it takes on a quite different significance, unless it simply lapses into pointlessness. When an earthy song has been scrubbed

(Please turn to Page 53)

Phillips Brooks and Sunday School Music

J. VINCENT HIGGINSON

EVENTS of the past months place the Holy Land and particularly Jerusalem in a politically agitated atmosphere. Yet, Bethlehem—only a fair distance away—seems to retain a semblance of its prophetic peace. It is coincidental that we are now within the centennial period of one of the world's most popular Christmas carols "O Little Town of Bethlehem," that also conveys this traditional peacefulness.

Year after year, over the past century the world has heard the joyous strains of this American carol characterizing the humble village that holds the "hopes and fears of all the years." Bishop Phillips Brooks, its author, is hardly known to the present generation as the prominent personage that he once was, or as an outstanding preacher of the late 19th century. Some recall him as the author of the carol, but fewer are likely to know of his connection either directly or indirectly with Sunday school music.

Phillips Brooks was born in Boston, December 13, 1835, and died there, January 23, 1903. He received his education at the famed Boston Latin School and Harvard University, where he was envied for his literary flair. His ability as a student and knowledge of the classics prompted the request that he return to teach at the Boston Latin School when he was only twenty. His first classes went well, but a little later there was a turn for the worse, and his resignation was the only expedient. Three others had likewise failed to master this unruly class. The humiliation was not easy to bear and he sought seclusion. In an effort to make something of himself despite his failure, and to overcome his depression he set up a plan of study. Poetry was included, and in these dismal hours, Tennyson and Elizabeth Barrett Browning, his favorites, were a solace. Soon after Coleridge and Wordsworth were added. Brooks in later years remarked that poetry had a decided effect on his writing. Versification he said "could compel finer expression and closer thought than prose." William Reed Huntington, a friend, in later years in an appreciation of Brooks' style said that "he packs into an epithet more wealth of illustration than common writers spread over a sentence and makes a simple adjective tell us a whole parable."

Meanwhile, at this turning point in his life, Brooks secretly planned to enter the ministry and disapprove the prediction that one who "failed as a schoolmaster could not succeed in any other occupation." Quietly in 1856 he left for the Virginia Theological Seminary, Alexandria, Virginia. He was disappointed in his choice, but Alex-

andria was far away from the shadow of his failure. However, he decided against a change since inquiry revealed that there would be little improvement elsewhere. Again he organized a plan of reading to use his time profitably, and as he became more acclimated to his surroundings, conditions seemed to improve. He was ordained to the ministry in 1859 and accepted a call to the Church of the Advent in Philadelphia and a few years later, 1862, to Holy Trinity in the same city. Here his Sunday school activities brought him closer to the needs of the children and the hymns they sang.

A Sunday School Service and Chant Book

Brooks was not a musician nor was there a musical tradition in the family. His mother, who might have influenced him in this direction, was more interested in Bible classes, foreign missions, and Sunday Bible services. Yet, Brooks had a sense of what would be of interest and succeed in the choice of children's hymns. Henry Lewis Redner, organist at Holy Trinity, was also superintendent of the Sunday School. During this period the membership increased from less than a hundred to the vicinity of a thousand. There was an immediate need for a small *Sunday School Service and Chant Book* for the Episcopal churches in Pennsylvania. This prompted Bishop Alonzo Potter to name a committee of five to prepare such a book in 1862. The committee included Phillips Brooks, and also Henry L. Redner who was largely responsible for the music. The work entailed many fatiguing but pleasant hours over the next few years.

Redner found this additional work burdensome and he offered his resignation as organist in 1864. This was a shock to Brooks and he wrote Redner immediately in hope that he would withdraw his resignation before the meeting the next day. In part Brooks wrote, "I feel tonight that your music was just what we wanted. Is not your call to the organ as evident and divine as any minister's can be to the pulpit? Can you abandon it and do right?"

Brooks was also exhausted as a result of his many parochial duties and thoughtfully he was granted a leave of absence for a year in addition to his normal vacation. This offered him the opportunity to visit the continent and particularly the Holy Land. Redner stayed on while the hymn book was in the course of publication, but went abroad in 1866 and met Brooks in London.

When the *Sunday School Service and Chant Book* was published in 1865, Redner sent Brooks a copy. It reached him when he was in the Holy Land. Redner speaks of Brooks walking around the walls of Jerusalem singing from Miss Mulock's "God rest ye merry, gentle-

men," to which Redner had composed new music. The hymnbook contained 119 hymns and had a separate section of seventeen carols. The preface notes that it was compiled from current books of similar material. Brooks wrote Redner, "The new music book was full of recollections that dropped out between the leaves as I turned them over—all about long evenings when we played and sang a little." Brooks did not forget to add that "one or two of you did all the work and the rest of us industriously looked on."

While it is necessary to forego details one notes such favored hymns as *Happy land, Hark, the herald angels sing* (but not with the Mendelssohn tune), *Jerusalem the golden, Joy to the world, Jesus Christ is risen today* (EASTER HYMN), *Lord dismiss us with thy blessing* (SICILIAN MARINERS), *From Greenland's icy mountains* (MISSIONARY HYMN), and *We three kings of Orient are*, with the Hopkins name reduced to *Jr.*, an item that continued in similar hymnbooks. Redner was represented by several new melodies. Miss Mulock's *God rest ye merry, gentlemen*, for which he wrote the melody, is the traditional text with her alterations. The following excerpt easily reveals the original:

The dawn rose red o'er Bethlehem,
The stars shine through the gray
When Jesus Christ, our Saviour
Was born on Christmas Day.

The name of John Freeman Young appears on a few pages. Although he was recently identified as the translator of "Silent Night," which was written about 1863, the translation is included here without acknowledgement. This is not too surprising since there are a number of omissions of credit lines. He is given credit for two melodies, one for *He is risen*, and the other for *Wonderful Night*, a carol which was favored by Brooks and especially loved by the children. The few details suggest that further study tracing sources, would yield interesting sidelights.

O Little Town of Bethlehem

Brooks and his party continued their tour through Europe and arrived in Jerusalem on December 22, 1865. Happily he had to stay for two weeks before a boat was available to take the party to Egypt. Meanwhile he was sending letters back home giving the progress of his travels. As directed, these were kept to provide a permanent record and were later published in 1893. A letter of February 1866 relates the happenings of the previous Christmas Eve. Brooks says that the party started out from Jerusalem in the early evening and reached Bethlehem

in a few hours. Here he stood in the darkness in the very field purported to be that occupied by the shepherds of old. He notes that shepherds were still abiding in the vicinity. Later, he assisted at the midnight service at the church of the Nativity which lasted until three in the morning during which "many hymns were sung."

Some controversy exists as to when he actually wrote the carol, although it is generally believed he wrote it that very night. One would not be surprised, for his sensitive mind would have acted quickly under such inspirational circumstances. Here, as did the shepherds in centuries past, Brooks stood in the stillness of the night, watched the stars go by, that proclaimed the holy birth of ages past, while angels kept their watch of wondering love.

Statements made by several friends give added evidence of its origin. One identified by his principal biographer only as "Waldo" says, Brooks had written it on the spot and sent it to Redner to write the music. The first part of the statement is given added support in a letter of 1886 to Lucy Larcom. Lucy Larcom, herself a hymn writer, asked Brooks about the origin of the carol. He answered that it was written "more than twenty years ago." In accounting for its popularity, Brooks adds, "It has been printed in hymn books since and sung at a good many Christmases. Where the newspapers found it of a sudden, I do not know."

Redner approached Brooks in planning something special for the Christmas celebration at the Sunday School in 1868. This brought about the often repeated pleasantry between Redner and Brooks. Redner said that if Brooks would write the carol he would call it St. Philip; to which Brooks replied, "If you write the music we will call it St. Louis." Redner's tune has since been named, ST. LOUIS. Probably to fill the immediate need, and rather than write a new carol, Brooks handed Redner the 1865 "O Little town of Bethlehem."

Redner further dramatized his tune by saying that his efforts to find the proper melody eluded him until the night before it was needed. He says, "I was aroused from sleep late in the night hearing an angel whispering in my ear." The harmony was added the next morning, and the new tune quickly learned and was ready for the occasion. If one recalls an earlier incident, Redner might not have been the composer since he offered his resignation in 1864. Had he done so he might have become, as in the case of many other conscientious organists, a forgotten name.

Phillips Brooks reached Rome in February, 1866, determined to redeem a promise made to the Sunday school children. He planned to write the promised letter as an Easter greeting. Yet, he could not pass

by an appropriate reference to his earlier days in Palestine that had so many unforgettable memories. He wrote:

I can not tell you how many Sunday mornings since I left you have I seemed to stand in the midst of your crowded schoolroom again, and look about and know every face and every class just as I used to. Nor how many times have I heard one of our hymns ringing very strangely and sweetly through the different music of some far off country. I remember especially Christmas Eve, when I was standing in the old church of Bethlehem, close to the spot where Jesus was born, when the whole church was ringing hour after hour with splendid hymns of praise of God, how again and again it seemed as if I could hear voices I knew well, telling each other of the "Wonderful Night" of the Saviour's birth as I heard them a year before; and I assure you I was glad to shut my ears a while and listen to the more familiar strains that came wandering to me halfway round the world.

Certainly the letter illustrates how a man of great eloquence could adapt his thoughts to the level of a child's world.

At a later day Redner recalled the occasion of the first performance and noted "In the Christmas programme for that year I found this extra verse, which was not afterwards published in any of the hymn-books." This is the missing stanza of the original five which now appears in some hymnals.

Where children pure and happy
Pray to the Holy Child,
Where misery cries out to thee
Son of the Mother mild;
Where Charity stands watching,
And Faith holds wide the door
The dark night wakes, the glory breaks
And Christmas comes once more.

In the original manuscript in Brooks' beautiful and clear hand writing, for which he was complimented, we find a correction in the last stanza. The lines,

O holy Child of Bethlehem
Still come to us we pray

were changed to,

O holy Child of Bethlehem
Descend to us we pray.

"O little town of Bethlehem" has been spoken of as an exquisitely simple carol, "yet one feels in the words the existence of a great soul, meditating on the mystery of divine revelation." It is true, as said by

another, that "perhaps nowhere is the dynamic preaching skill of Phillips Brooks better illustrated than in his classic carol." Besides, in reading the lines one observes adjectives that aptly illumine and enliven the phrases.

"Wonderful Night" to which Brooks refers in the previously quoted letter was a Christmas song that he and the children repeatedly sang during the Christmas season and likely to the John Freeman Young melody. Since it is not easily accessible we quote it:

Wonderful Night! Wonderful Night!
 Angels and shining immortals
 Thronging their ebony portals,
 Fling out their banners of light;
 Wonderful Night! Wonderful Night!

Wonderful Night! Wonderful Night!
 Dreamed of by prophets and sages,
 Manhood redeemed for all ages,
 Welcome the hallowing light,
 Wonderful Night! Wonderful Night!

Wonderful Night! Wonderful Night!
 Down o'er the stars to restore us,
 Leading the flamed-winged chorus,
 Comes the Eternal to sight:
 Wonderful Night! Wonderful Night!

Wonderful Night! Wonderful Night!
 Sweet be the rest of the weary,
 Making the dull heart and dreary
 Laugh in a dream of delight:
 Wonderful Night! Wonderful Night!

Wonderful Night! Wonderful Night!
 Let me, as long as life lingers,
 Sing with the cherubim singers,
 "Glory to God in the height!"
 Wonderful Night! Wonderful Night!

The Church Porch

This Sunday school hymnbook with its unusual title, deserves special notice here for it was both directly and indirectly connected with Phillips Brooks. The choice of hymns shows a dependence on the 1862 *Sunday School Service and Chant Book* and additional suggestions from the editor's friends. The editor and compiler was William Reed Huntington of All Saints' Church, Worcester, Mass., a very close friend of Phillips Brooks. Brooks became nationally known, and particularly to the Boston citizenry, after his impressive prayer which

concluded the 1865 Harvard Commemoration of its honored dead who died in the Civil War. He accepted a call to Holy Trinity Church, Boston, in 1869 and shortly afterwards became a member of the Clericus, and later its president for many years. The members met socially every month and generally a paper by one of the members was read and informally discussed. Among the group was Huntington and their friendship grew over the following years. To have him near, Brooks sought to have him named to a Boston church but Huntington accepted a call to Grace Church, New York City, where he founded the Choir School.

Huntington hoped to better the standards of children's hymns, and to provide the means. In the Preface of the *Church Porch*, 1874, he writes that he doubted children had bad taste, and if so it "ought to be checked rather than stimulated." Even passing references to the contents of the *Church Porch* show many similarities to the 1865 book in which Brooks and Redner had a share. Most important of all is that here in the *Church Porch* is found the first appearance of "O little town of Bethlehem" in a hymnal (no. 43). The carol also appeared in the *Sunday School Hymnal* (no. 223), 1881, of C. W. Hutchins and later in his *Church Hymnal* (no. 98). Here "Wonderful Night" is given a new melody by I. N. Metcalf who was responsible for the musical editing of the book. Redner is represented by two other melodies, "God rest ye . . ." and a new one which he chose to name ST. PHILIP. At last his jocular "threat" of earlier years was fulfilled. The "Three Kings" is included as well as a new text for the Veni Emmanuel tune. The *Church Porch* must have gained fair popularity since there is a reprint of 1906.

Other Carols

Several other carols by Brooks were printed in a posthumous collection of *Christmas Songs and Easter Carols*, 1906. Among them in his jubilant "Christmas is everywhere, Christmas tonight." His "Easter Angel" is of unusual interest since Brooks used the novel approach of combining the two great Festivals.

They who first at Christmas
Thronged the heavenly way
Now beside the tomb-door
Sit on Easter Day.

Angels, sing His triumph
As they sang his birth
"Christ the Lord is risen
Peace, good will on earth."

The Social Note in Christmas and Easter Hymns

WILLIAM W. REID, JR.

WHILE incarnation and resurrection remind us first of all of Christ's birth and Christ's victory, Christian thought recognizes that there are ways in which these speak to the life of the individual and to society as well.

For the New Testament writers, the life of the Christian was a resurrected life. In the Epistles we read such passages as

We were buried therefore with him by baptism into death, so that as Christ was raised from the dead by the glory of the Father, we too might walk in newness of life (Romans 6:4 and following).

But God, . . . even when we were dead through our trespasses, made us alive together with Christ . . . , and raised us up with him (Ephesians 2:4-6).

You were buried with him in baptism, in which you were also raised with him through faith in the working of God (Colossians 2:12).

Indeed, one needed to be crucified with Christ in order to be raised with Him into a new life where Christ found His incarnation again within us.

I have been crucified with Christ; it is no longer I who live, but Christ who lives in me (Galatians 2:20).

To them God chose to make known how great among the Gentiles are the riches of the glory of this mystery, which is Christ in you (Colossians 1:27).

There were ways in which Paul himself felt that he was enduring the agonies of Christ as he awaited the time when Christ would live His life again within the lives of the wayward Galatians. "My little children," he cries out, "with whom I am again in travail until Christ be formed in you!" (Galatians 4:19).

But incarnation and resurrection spoke not only to individuals, but to all of the world as well. It was the whole creation which was groaning in travail, waiting to be set free from its bondage to decay and to obtain the glorious liberty of the children of God (Romans 8:19-22).

Christ's birth proclaimed the good news, not that a handful of

Mr. Reid is pastor of Central Methodist Church, Wilkes-Barre, Pa.

people were being saved from the world, but that God's intention was nothing less than that the world itself should be saved (John 3:17). No wonder the chorus sang with joy, "Peace on earth, goodwill to men."

Christ's whole ministry proclaimed that God had entered into the world in Him to redeem the world. In Nazareth He proclaimed that His ministry was directed at fulfilling the ancient prophecy of God's ministry to the poor and the needy (Luke 4:18-19). His disciples were to pray that God's will should be done on earth as in heaven. He denounced those who did not understand God's desire for mercy rather than sacrifice (Matthew 12:7). He cried out against those who perpetrated the social evils of the day (Matthew 23), and, in driving out the moneychangers, He opposed those who were systematically robbing the poor and taking advantage of the visitors to the holy city.

In His ministry, He tore down the barriers between the Jew and the Samaritan, and His disciples later were to tear down the dividing walls between Jew and Gentile and between slave and master. He preached a way of love which was to bind all men into one and which was to find its expression in ministry to the hungry, the thirsty, the naked, the stranger, the sick, and the prisoner.

For a fleeting moment it seemed that His dream was destined to oblivion, but the resurrection came with the triumphant assurance that His way was vindicated: that, indeed, the kingdoms of this world were to become the kingdoms of our Lord and Saviour Jesus Christ.

Because the Incarnate God lives in our world, the Christian lives in hope that the world with its hates, its fears, its prejudices, its strife, its injustices shall be crucified, and that it shall rise in a new life directed by the triumphant spirit of Jesus Christ. And with confidence we look for the first signs indicating that even now that resurrection is beginning.

Through the course of the years, thousands of Christmas and Easter hymns have been written, and many of them have found their way into our hymnals. These hymns play a vital part in the development and expression of faith of those who are a part of the Church. If these hymns are to help us to understand the full meaning of the incarnation and the resurrection, they should express to some degree the social implications of these events. To what extent do they?

To help answer this question, a study was made of the Christmas and Easter hymns in five denominational hymnals: "The Hymnbook" (Presbyterian and Reformed, 1955), "Service Book and Hymnal" (Lutheran, 1958), "Pilgrim Hymnal" (1958), "The Hymnal" (Episcopal, 1940), and "The Methodist Hymnal" (1966).

Christmas Hymns and Carols

A number of Christmas carols express in one form or another the hope expressed in Luke of "peace on earth, goodwill to men." Among them are:

"While shepherds watched their flocks by night"—

"and on the earth be peace"

"Christians awake, salute the happy morn"—

"Peace on earth and unto men good will"

"A great and mighty wonder"—

"And peace on earth to men"

"O little town of Bethlehem"—

"And peace to men on earth"

"Calm on the list'ning ear of night"—

"Peace to the earth, good will to men"

"The happy Christmas comes once more"—

"The joyous tidings, 'Peace, good-will'"

Several also quote the reference in Isaiah 9 to the Prince of Peace:

"Watchman, tell us of the night"—

"Traveler, lo, the Prince of Peace,

Lo, the Son of God is come"

"Hark! the herald angels sing"—

"Hail the heaven-born Prince of Peace"

"The race that long in darkness pined"—

"His name shall be the Prince of Peace"

Perhaps the greatest social message found in Christmas carols is found in "It came upon the midnight clear," written in 1846 by Edmund H. Sears. The first of the three stanzas quoted here is found in the Episcopal hymnal, but is usually omitted.

Yet with the woes of sin and strife
The world has suffered long;
Beneath the heav'nly strain have rolled
Two thousand years of wrong;
And man, at war with man, hears not
The tidings which they bring;
O hush the noise, ye men of strife,
And hear the angels sing!

O ye, beneath life's crushing load,
Whose forms are bending low,
Who toil along the climbing way
With painful steps and slow,
Look now! for glad and golden hours
Come swiftly on the wing;
O rest beside the weary road
And hear the angels sing!

For lo! the days are hast'ning on,
 By prophets seen of old,
 When with the ever-circling years
 Shall come the time foretold,
 When peace shall over all the earth
 Its ancient splendors fling,
 And the whole world give back the song
 Which now the angels sing.

The Episcopal Hymnal also adds a stanza to Phillips Brooks' carol, "O little town of Bethlehem," which is usually not found printed:

Where children pure and happy
 Pray to the blessed Child,
 Where misery cries out to thee,
 Son of the mother mild;
 Where charity stands watching
 And faith holds wide the door,
 The dark night wakes, the glory breaks,
 And Christmas comes once more.

James Montgomery's hymn, "Hail to the Lord's Anointed," contains the following lines:

He comes with succor speedy
 To those who suffer wrong;
 To help the poor and needy,
 And bid the weak be strong. . . .
 Before him, on the mountains,
 Shall peace, the herald, go,
 And righteousness, in fountains,
 From hill to valley flow.

One of our very ancient Christmas carols, "O come, O come, Emmanuel," speaks of the man's yearning for a new oneness among the strife-torn peoples:

O come, Desire of nations, bind
 All peoples in one heart and mind;
 Bid envy, strife, and quarrels cease;
 Fill the whole world with heaven's peace.

Most of the other expressions of social concern found in Christmas carols are found in some of the lesser-known hymns. Among these are: "Hark, the glad sound! the Saviour comes":

He comes, the broken heart to bind,
 The bleeding soul to cure:

And with the treasures of his grace
To enrich the humble poor.

"The King shall come when morning dawns":

When right shall triumph over wrong,
And truth shall be extolled.

"The race that long in darkness pined" (as in "The Hymnbook"—cf.
"The people that in darkness sat" in the Methodist Hymnal):

Justice shall guard His throne above,
And peace abound below.

"There's a voice in the wilderness crying" (based on Isaiah 40):

The works of men decay,
The power and pomp of nations
Shall pass like a dream away.

He stands in the midst of nations,
And he will right the wrong.

Finally, Walter Russell Bowie, in "Lord Christ, when first thou cam'st to men," after speaking of Israel's fall as a nation following her rejection of Christ, writes,

New advent of the love of Christ,
Shall we again refuse thee,
Till, in the night of hate and war
We perish as we lose thee?
From old unfaith our souls release
To seek the kingdom of thy peace,
By which alone we choose thee.

When one considers that in many of these carols the expression of a social concern is but a minor part of the hymn, and when one considers further that many of our most widely used carols (e.g., "Silent night," "O come, all ye faithful," "The first Noel," "There's a song in the air," "Away in a manger," "Joy to the world," et al.) have no social message whatsoever, one realizes that as instruments of teaching the fullest meaning of the Christmas message, most of our carols fall far short. There is a tremendous need, both for new carols which speak to the needs of our world and the meaning of God's self-disclosure and self-giving in Christ, and for a greater use of carols such as "It came upon a midnight clear."

The Easter Hymns

When one searches the hymnals studied for Easter hymns with a social message, he finds that they are completely missing. There is not a single Easter hymn in any of the five hymnals which to me seems to speak of the social implications of the resurrection. One may state that there are other hymns which speak of society redeemed, and this is correct; but is it not one of the teaching functions of Easter hymns to make men aware that the renewed life—resurrection, if you will—of the world for which Christ died is an integral part of the Easter hope?

There are some Easter hymns which proclaim this message, and I would quote two of them that may be used to fill a need and that they may serve to inspire others to write along this line. The first of these was recently printed by The Hymn Society of America and may be sung to "Field" or "Langran":

Earth waked that morn to grief of cross and tomb,
All hope abandoned, mankind mired in gloom;
But God's bright angel spoke Good News again,
"He who was dead arose and walks with men."

"The Christ is risen!" Blessed word of life,
New hope and meaning for all human strife;
Yea, now the living Spirit walks our road
And shares the burden of our leaden load.

And still that Spirit broods o'er earth and man
To bless, to guide in God's bold cosmic plan
Where justice, truth, and beauty bide no chain,
And death is passageway to life again.

We thank thee, God, that hopes and strivings live
Through dark of night; that graves on morrow give
New visions clear, and right o'er wrong has won:
We know for we have met thy Risen Son.

We thank thee, God, mid pain and loss endured
We joy in immortality assured;
For, though the mortal rests neath kindly sod,
The soul wings far in work and care of God.

The other Easter hymn with a social message comes from David Sparks and can be sung to "Kirby Bedon" or "Italian Hymn":

Hail to the risen Lord!
Forevermore adored
Christ's name shall be!
Evil was everywhere,

THE HYMN

Gave Him the cross to bear;
 Death brought its dark despair
 To Calvary.

Hail to the risen Christ!
 His wond'rous pow'r sufficed
 To end death's sting.
 After the grave's dark hour,
 Jesus came forth in pow'r,
 Rising like reborn flow'r
 At dawn of spring.

Hail to the risen King!
 Our love to Him we bring;
 Our lives we give.
 O Thou who for us died,
 Take all our sin and pride;
 May they be crucified
 That we may live.

Hail to the risen Son!
 New vict'ries shall be won,
 His flag unfurled.
 Through Him shall hatred cease,
 Justice and love increase,
 Till brotherhood and peace
 Shall fill the world.

In these days when men speak about the relevance of the Church and its message, we desperately need hymns which will proclaim to our world that incarnation and resurrection have something meaningful to say to our day and our needs. Perhaps it will be that only as men sing the fulness of the Good News will it become real to them.

Errata

The Editors of *The Hymn* regret that when they published in October 1967, the hymn tune by Jack C. Goode to Paul Gerhardt's words, "All my heart this night rejoices," they did not know that the music had been published and copyrighted in carol-anthem form in 1961 by the Canyon Press of Cincinnati, Ohio. Our apologies. This music may not

be reproduced without permission of Canyon Press.

In Wm. W. Reid's text, "God of Earth and Planets," to which Cyr de Brant composed the tune *White-hills* (January 1968) the third stanza should have read:

"God of flower and ocean,
 Fragrance, beauty, power,
 Of thy love and bounty
 Share we every hour."

Favorite Hymns

Surveys for favorite hymns never impress me very much. It depends, it seems to me, on the "whom"—that is, who is being surveyed!

Years ago I recall that *Christian Herald* and *Christian Century* ran a favorite hymn survey of their readers. The resulting lists stood in great contrast to each other.

A friend of mine recently gave me a list of favorites which an editorial page editor had "joyfully revealed" in the Norfolk, *Virginia Pilot*. The list was:

Let the lower lights be burning
Onward Christian soldiers
Rescue the perishing
In the garden
Love lifted me
Bringing in the sheaves
There's a land that is fairer
When the roll is called up yonder
The church in the wildwood
Throw out the lifeline

The April 7 issue of *The Sunset Hills Messenger* of which our friend, William McGeary, is editor, reports that on two Sundays the congregations were polled for favorite hymns. There were 433 responses by ballot. The fact that 775 hymns were reported to be named and that the topmost hymn of the favorite ten only received 25 votes, shows how diverse can be the preferences of a congregation. These were the ten:

The church's one foundation
Onward Christian soldiers
A might fortress is our God
Holy, Holy, Holy
Faith of our fathers
Rock of ages
What a friend we have in Jesus
Once to every man and nation
Nearer my God to thee
Stand up, stand up for Jesus

—DONALD D. KETTRING, in
Journal of Church Music

New Hymns for a New Day

Risk, the bulletin publication of the Youth Department of the World Council of Churches and the World Council of Religious Education, has issued a number entitled "New Hymns for a New Day." It attempts to gather together some of the best new hymns—written and/or composed mostly by young people. Quite rightfully the compilers say this pamphlet of 44 selections is not a hymnbook—whole areas of Christian concern are missing. I find nothing in this limited collection I would call really "bad"—but there is much I would not want to hear in church.

I suppose about half the total would be of value in our hymnals. There are numbers here from the East Asia Christian Conference Hymnal, from the Youth Department of the American Lutheran Church, from the Cooperative Recreation Service, Inc., from *Oekumenische Lieder*, and some translations that should be considered when any denomination or publisher is preparing a new hymnal. But there are some "ballads" and "carols" that would add little to our Christian knowledge or purpose.

I doubt that many of us would want to sing in a church service "The devil wore a crucifix," "The tree springs to life," "What's that I hear now ringin' in my ear?" "Lord of the dance," "Ballad of holy history," "Judas and Mary," or "We sail a ship with a man named Jonah." Around a campfire some night perhaps—but not in the church service, or for a choir anthem—please!

Musically, some of these numbers are highly reminiscent of the gospel songs of another day. They are strong on choruses and on the repetition and emphasis of "punch lines." It could possibly be that we have gone too classic, or too "highbrow" in the music to which we have set our hymns during the past century—and that the "revolt" of youth (and others) not musically trained is normal and to be expected. Certainly the drum, the guitar, and some of the percussion instruments that excite the toes and minds of many thousands of our youth are more primitive makers of music than the organ, the violin, and the trumpet. Such music I have heard beaten out or strummed out in Indian and African and some other primitive villages—usually at night—and it has a charm of its own that one can never forget. But we have developed more intricate music—and for some of our people we may have gone too fast and too far. After all, the test may well be

what rhythm and tone *do* to people who produce or listen to them. There still may be place for the primitive in the American scene!

Certainly it moves and stirs a crowd on the march! It stirs, but it does not lead the mind or the spirit anywhere—it may hurry feet and body on. It is not a prayer, nor is it a declaration of any high resolve—both of which are desirable, if not necessary, in a hymn.

The young people may be on a right road in seeking new texts and new tunes: but let them never sacrifice beauty and art—never confuse rhythm and volume for the leading of the Spirit, noise and excitement for religious fervor.

—W. W. Reid

(Continued from Page 36)

up and is decked out in cassock and cotta, it is not being redeemed, it is simply suffering degradation. When a violent song of protest is lovingly carolled by bright-eyed innocents between the altar and the lectern, that song has lost its teeth and claws; the roar of the lion is hushed, and all we hear is the purr of a domesticated house-pet. The impact of a certain genre of music in a dark, smokey nightclub (or in the light of a burning ghetto, or in a crowded rock-n-roll joint) is not the same as the impact of that same music heard by the average pew-sitter at 11:00 a.m. Sunday morning.

When we grab onto every kind of attractive secular music that passes our way, it seems to me that we are committing the old-fashioned sin of the imperialistic missionary zealot. They put native women into Mother Hubbards so as to make South Sea Islanders into imitation Ladies Aid material; we try to put the alienated into choir robes so as to make bearded prophets of doom into youth-choir material. ("We are fortunate to have as our speaker tonight for this family-night fellowship supper the famous Bro. Ezekiel who will share with us some of his interesting and inspiring experiences as a Prophet of Yaweh; I am sure we are all *so* grateful to him for taking time out of his busy schedule of denouncing to come and join us in this happy occasion.")

"... your people ... say to one another, ... 'Come and hear what the word is that comes from the LORD.' And they come to you . . ., and they sit before you . . ., and they hear what you say but they will not do it . . . you are to them like one who sings love songs with a beautiful voice and plays well on an instrument, for they hear what you say, but they will not do it." (Ezekiel 33:30-32, RSV)

Edward J. Hopkins: Hymn Tune Composer

CYR DE BRANT

THOSE interested in hymnody will find that 1968 marks an anniversary of the birth of Edward J. Hopkins, Charles Gounod, Henri Hemy and John Mason Neale.

Of the first three, all musicians, Hopkins had the greatest influence on English church music. He was a member of a musical family, and was born in the shadows of Westminster Abbey, June 30, 1818. Some years later his brother John attained eminence as a cathedral organist when he replaced his cousin, John Larkin Hopkins at Rochester Cathedral.

Edward's musical training began as a choir boy at the Chapel Royal, 1826, under William Hawes. These years had trying hours but they were enlivened with the joyous pranks of youth. Hopkins, like Samuel Sebastian Wesley who preceded him at the Chapel Royal had as little love for Hawes, and equally unpleasant memories. Hawes was a strict disciplinarian and the ever present whip was at hand to punish the boy who sang a false note. There was another reason, at least from the boys' standpoint, for he fed them rather poorly. Fortunately their hunger was occasionally alleviated when they sang at concerts and were rewarded with food left over by the guests. Hopkins saved some of these goodies until his visit home, when he gave them to his mother. Maria Hackett, commonly known as the "choristers friend," and a prominent worshiper at St. Paul's was well aware of the meagre meals provided by Hawes and she would quietly pass buns and cakes to the choir boys as they left services at St. Paul's. In later years Hopkins was to be again indebted indirectly to this good lady, under more pleasant circumstances. Sunday was a difficult day for the choir boys. They had to sing at the morning and evening services at both the Chapel Royal and St. Paul's since Thomas Attwood, a pupil of Mozart was organist in both places. This necessitated a continuous change of costume both morning and afternoon, and a hasty shuttling back and forth to meet the schedule.

Hopkins like some of the other choir boys acquired a fair ability in playing the organ. On one occasion Hawes sought to demonstrate what would be required of them when playing hymns. He led off with a rather meaningless introduction and in the interlude wandered so far from the original key that he faced the difficulty of a smooth return. Hawes realized his predicament, and quickly left the organ

bench with "And so on!" For a time this became the sly meaningful remark that punctuated the conversation among the boys. It is said that after Hopkins left the chapel in 1833, after his voice broke, he received some organ instruction from Thomas Walmisley. How much is a question, for as he tells us he was practically self-taught. He was fortunate in having two factory organs and another at Westminster Abbey on which to practice. Both the "factories" and the abbey were to have an immediate effect on his career.

Musical Progress

In 1834 Hopkins auditioned for an organ appointment at Mitchum Church, Surrey. Because of his age, the committee was hesitant to give approval to one so young. Fortunately James Turle, for whom Hopkins once substituted at Westminster Abbey stepped in and remarked that if Hopkins were good enough for the Abbey he was good enough for Mitchum. After a brief period at Mitchum Church, Hopkins was replaced by his brother and Hopkins became organist at St. Peter's, Islington, 1838 and at St. Luke's, Warick St., 1841. By this time Hopkins had already gained prominence as a composer. He was declared the winner of the Gresham Prize Medal, sponsored by Maria Hackett in 1838 and again in 1840. The year 1843 brought him further distinction as he was elected organist at the famed Temple Church in London where he remained until his retirement in 1898. His appointment as Temple organist gave the Benchers some concern since George Cooper, one of the finest organists of his day, and Hopkins were asked to serve for a short period of trial before a decision was made. They were judged of equal ability. Fortunately the problem practically solved itself since Cooper, who had been absent from his post for some weeks, was ordered to return immediately or suffer the loss of his position. Hopkins on the other hand, met with a sterner reprimand and was dismissed. Later, Hopkins commented that this proved the proverbial feather in the committee's decision. Since he had lost his post at St. Luke's in obeying the summons of the committee and Cooper had his job, they felt that it was only fair to offer the appointment to Hopkins. A few years later Hopkins was named choirmaster also, and he resolved to make the Temple choir the finest in the city.

On the other hand, "the factories" aroused an interest in organ construction, and the famed Temple organ of Father Smith was a potent factor in urging further investigation. Soon he began gathering details of contemporary instruments and the older organs observed during his walking tours. It is said that he never visited a town without visiting the church and studying and making notes on its organ. In

later years his observations were further enlarged by his trips on the continent. In time they were assembled in "The Organ, its History and Construction." This was a book of 600 pages with a history of the organ prepared by Edward Rimbault (212 pages). Additional notes, progress and new devices in organ construction brought about a revised edition in 1870 and a third edition in 1877. His interest in the organ did not stop with his retirement for Hopkins was preparing a Primer on the organ for a musical series of Handbooks. He did not live to finish it and it was never published.

There are other interests which Hopkins shared and which should be briefly mentioned if one is to include the span of his musical activities. He was appointed editor of the *Organist and Choirmaster* in 1893, his interest being largely current musical happenings. Earlier, another of his musical researches produced the scoring of the madrigals of Thomas Weelkes and John Bennett. These were ordered by the Musical Antiquarian Society of which he was a member. There is a record of an invitation of Maria Hackett to the society, asking them to come to her estate, Cosby Hall, for a musical evening and to bring their copies of Weelkes madrigals.

Hopkins and Hymnody

Hopkins is not named as editor of either the *Congregational Union Hymnal* of England and Wales, 1883, or the *Free Church Hymn Book*, 1882, but only as one who revised the harmonies. Evidence shows that he had a wider role. The first contains about a dozen of his hymn tunes and the second a smaller number. Naturally the *Temple Church Choral Services*, 1869 edition contained a greater number. The Preface mentions that his brother and Rimbault assisted him as editor. This collection follows the growing trend of the times, and introduces a number of German choral tunes. In editing them Hopkins traced their early sources to learn their original form which he followed. He was also editor of the *Wesleyan Hymn Book* and the *Hymnal of the Presbyterian Church of Canada*.

There are frequent references to the tempos used for hymn singing in the literature of the day. As an editor Sullivan has been mentioned as the first to introduce them into a hymnal. Hopkins also showed some concern on this subject and in an interview he gives some details relative to congregational singing and church buildings. He also gave similar consideration to organ compositions. He met Mendelssohn on several occasions, and once suggested that Mendelssohn add metro-nome marks to his organ sonatas, which in time was done.


A lecture given at Trinity College, 1879 adds an insight into a

number of Hopkins hymn tunes. A posthumous collection of his tunes was made by his pupil William Stokes. There were 106 in this series and another of 150 old English tunes of the 16th, 17th and 18th centuries that were arranged by Hopkins. In the lecture there was divulged a scheme that Hopkins used to achieve variety. A composer of hymn tunes basically has little to guide him but the text, meters, modulations and rhythms. One writing a hundred tunes in so short a form would be likely to repeat himself and a tune detective can point out similar phrases of varying length that are found in some well known tunes.


To explain this in words makes it seem complicated. Basically it is

TABLE I


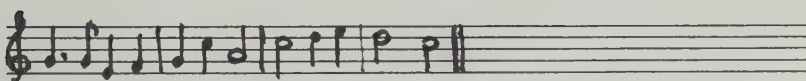
St. Hugh I do-do





St. Philip II re-re



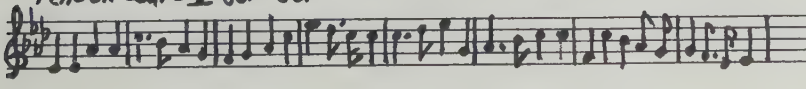
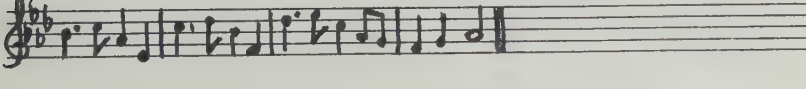
Laetabundus III mi-mi

Peace IV fa-fa

Fenton Court II sol-sol

simple and novel but as its scope widens it can only be hinted at with a few examples that speak for themselves. In brief the scheme was based on the octochord or octave. The melody would begin on do-re-mi etc. run through the octave, every note of which would be used in the melody. For instance in the first phase the melody might be in the key of C but have a range of re to re or mi to mi. The melodies illustrated here from the about 30 or 40 available illustrate an octave range of D- E or E flat. Several of his melodies are within the range of a 6th or 7th.

In Table I there are no accidentals. This illustrates an approach that might have taken a hint from the old modes which in the 1850's were a current interest resulting from the liturgical revival initiated by the Oxford Movement.

Table II shows the introduction of accidentals. Here the scheme becomes a little more intricate since one can approach the melodies from either a fixed or movable Do. However here one can simply approach them in a general way as a raised fourth step of the scale. Such is the case with his most popular tune ELLERS.

H.A.M. in the 1950 Edition has four of Hopkins' tunes and two others appeared in earlier editions. Some of his tunes were written for hymnbooks other than those already mentioned. ELLERS for instance appeared in the Richard Brown-Bortwick *Supplemental Hymn and Tune Book* (1869). ST. HUGH and ST. RAPHAEL first appeared in Chope's *Congregational Hymn and Tune Book*, 1862, and CHILDREN'S VOICES in *Church Hymns*, 1874.

TABLE II

Temple I do-do with chromatic

In concluding his 1879 lecture Hopkins remarks of his scheme: "There is always excitement in meeting with a difficulty and great interest in striving to overcome it. On one occasion it becomes a source of real pleasure to successfully try to construct a melody in an octo-chord which lacks one of the sounds which one has been accustomed to consider *essential*; and which perhaps further presents a sound in some provoking awkward place which at first thought one does not know what on earth to do with! To produce as plastic, what has been presented to us as rigid is a work, which, however small in scale, *may* perhaps be thought worth the occasional effort necessary to its accomplishment, if only as a relief to other kinds of intellectual activity."

Hopkins participated fully in the musical life of the times. He was a member of the principal musical societies and was honored by them. Neither Oxford or Cambridge were interested in awarding him a degree but Hopkins was given an honorary doctorate by the Archbishop of Canterbury, 1882. Like his co-anniversary companion, John Neale, Hopkins received an American doctorate. It was from Trinity College, Toronto, 1886. This was not his only connection with America for a *Magnificat* and *Nunc Dimittis* was written for, and first sung at Holy Cross Church, Troy, N.Y. As a professor of organ at the institute for the Blind it is interesting to note that Alfred Hollins was one of his pupils. His career extended over the Victorian era. Since his voice broke, he could not participate in the coronation ceremonies, yet he was a member of the choir that sang from the steps of St. Paul's, in 1897, to commemorate her golden jubilee.

New Hymn Tunes Sought

Under the leadership of Dr. David Hugh Jones, head of the Department of Music of Princeton Theological Seminary, a committee of the Hymn Society of America announces a new project to have composed new tunes "which reflect modern development in musical composition" for hymns. Principally it is hoped to secure new and appropriate tunes for some of the 150 new hymn texts "found" by the Society during the past ten or more years.

The writing of tunes will be open to any composer—experienced or beginner—and it is hoped to enlist the cooperation of capable composers in the colleges and seminaries, as well as among church musicians and music teachers.

Details of this "search" will be outlined in the next issue of *The Hymn*. Meanwhile it can be said that the deadline for compositions will be December 31, 1968. For texts of the hymns for which tunes are especially desired, consult the Hymn Society of America, 475 Riverside Drive, New York, New York 10027.

Hymn Accompaniments

One of the devices which has its merits toward heightening the hymn-singing experience is the playing of *Free Harmonizations* on a certain stanza or stanzas. Unless it is a festival service with groups of trained choirs participating it is important that a congregation have some kind of pre-service information about what's going to happen. Our intentions of wanting a new verve and elevating spirit to happen on a stanza where we add something new often results in discouraged listening.

In using *Free Harmonization* device, one has to use music that offers more than a meandering of organ sounds.

Directors who are seeking additions to this part of their hymn-library or those who may be starting such a library, will want to look into these publications.

Lord, Keep us Steadfast. Tune "Erhalt Uns Herr." Arr. David Johnson. Augsburg #11-839, \$1.10.

Setting of three stanzas, with optional trumpet and a postlude setting. Trumpet score included.

Built on A Rock. Tune "Kirken." Arr. Wilbur Held. Augsburg, \$1.10.

Setting of five stanzas with optional trumpet and postlude setting. Trumpet part is included.

Free Organ Accompaniments of Hymns. Augsburg #11-9179, \$1.75.

These are hymns (10) found in the major hymnals, for the major festivals of the church year by dif-

ferent contemporary American organist-composers.

Hymn Anthem Reviews

EDWARD JOHE

Three Anthems for Junior Choir. R. M. Cooper. Concordia #98-1898, 30¢.

The music and the texts are substantial food for junior voices and minds. The relation of voice part and words is excellent: unison with occasional two-parts and in fine range. Thy hymns are "Come, Holy Spirit,"—Simon Brown, 1720; "For You a Child is Born"—Luther; "O Word of God Incarnate"—W. W. How, 1867. The accompaniments are harmonically constructed and fit the nature of the tunes. These are easy but interesting anthems.

Heart and Mind, Possessions, Lord. Ancient Indian Melody. Adapted by M. H. Chute. Setting by E. J. Hilty.

This is an Indian Hymn from The Pilgrim Hymnal. It holds great interest for children as music and the teaching of human relationships. Mr. Hilty has given it an appropriate "mood" accompaniment for organ or piano, which could easily be adapted to instruments (Recorder, Glockenspiel, drums).

Organ Prelude Reviews

EDWARD JOHE

Preludes on Three Hymn Tunes. Gerald Near. Augsburg #11-838, \$1.10.

The tunes are "O Lamm Gottes," "Aberystwyth" and "Von Himmel Hock." Each is two pages and not

difficult. The first, has the chorale in the pedal with canonic-like treatment of flowing music stemming from the chorale. Number two has the tune "soloed" against harmonic support in pedal and left hand. The third has the chorale "soloed" with a pedal motif while the right hand plays another interesting melodic-rhythmic motif.

A Suite of Passion Hymn Settings.

Wilbur Held. Concordia #97-4843, \$2.

Through a fine balance and interesting use of rhythm and tone colors, this suite of six hymns maintains interest from beginning to end. An harmonic style, with refreshing new sounds, prevails throughout. Well-considered registration will complete the intent. The suite should offer few technical stumbling blocks. The hymns are:

Jesus I will Ponder Now

Ah, Dearest Jesus

In the Cross of Christ I Glory

Go to Dark Gethsemane

O Darkest Woe

The Royal Banners Forward Go

Twenty-one Chorale Preludes. Frierich W. Marburg, (1718-1795). Edited by Robert M. Thompson. Augsburg #11-9506, \$3.50.

The Forward of this modern edition of a work first published in 1756, tells us the composer held several governmental posts in Berlin and his musical writings dealt with vocal keyboard technique, music theory, history and compositions. The music of this volume is mostly manuals only with a few chorales either in trio form or with optional

pedal. The chorales are the more familiar ones found in the major hymnals. As in most chorale-prelude literature of this period, there is a quality about the music which we can honestly say has musical integrity and worship feeling. This music from a relatively unknown composer, should not stand in competition to settings of the same chorales by other musical giants, instead they can broaden and deepen our own perspective as performers, teachers of music and as directors of church worship service.

Suite For Organ. Henry Purcell.

Arr. for organ by S. Drummond Woliff. Concordia #97-4820, \$2.25.

These are seven pieces from Purcell's instrumental music; brief (16 pages) and easy. Registration is suggested but left to the judgement of the organist and his instrument.

Trumpet Tune and Ayres. George

P. Teleman. Arr. for organ by Drummond P. Woliff. Concordia #97-4844, \$2.

These seven short pieces are from the composer's Concerto in D for Trumpet and Heroic Music. They are easy and do not require a big organ. Very fine for students' library too.

Hymnic News and Notes

The Honorable President of the Hymn Society of Great Britain and Ireland is the Most Reverend The Lord Archbishop of Canterbury. Other officers are:

Hon. Vice-Presidents: Dr. F. Brittain, Dr. A. L. Peck, Kenneth G. Finlay, Esq., the Reverend F. B.

Merryweather, M.A., the Reverend Norman Goodall, M.A., D.Phil., the Reverend C. V. Taylor, M.A.

Executive Committee, *Hon. Joint Chairmen*: the Reverend C. E. Pocknee, A.K.C., D.Th., F.S.A., the Reverend Eric P. Sharpe, M.A.

Hon. Secretary: the Reverend Wilfrid J. Little.

Hon. Treasurer: John Wilson, M.A., Mus.B.

Hon. Editor of JULIAN REVISED: the Reverend L. H. Bunn, B.A.

Hon. Editor of the Bulletin: the Reverend Erik Routley, B.D., M.A., D.Phil.

A reference work of some considerable magnitude, entitled "Tonau a'u Hawduron" (Hymntunes and their Authors)—the first work of its kind in Welsh, and the fruit of 18 years research by its author, Mr. Huw Williams—has recently been published by the Calvinistic Methodist Bookroom at Caernarvon, in North Wales (G.B.), price twenty-one shillings. The work is based on the current hymnbook used by the Presbyterian Church of Wales and by the Welsh Wesleyan Methodist Churches, and lists approximately 600 melodies from that collection. Each melody is traced to its original source, and there is a brief biographical sketch of each composer, mainly Welsh, English, Irish, German, and American. The work has been made possible by two grants, contributed by the University of Wales and by the Welsh Arts Council.

The dictionary is invaluable to all those interested in the fascinating subject of psalmody and genealogy. The author is History Master at

Holywell Comprehensive School, Flintshire, Wales.

A Liturgical Music Workshop which will be an adventure in exploring the many facets of contemporary church music will be offered Aug. 12-16 at St. Michael's College in Winooski, Vermont. The Workshop will be co-sponsored by the Winooski liberal arts college and the Music and Liturgy Commissions of the Roman Catholic Diocese of Burlington. Members of the faculty will be Dr. William Tortolano, Director of Music at St. Michael's; Mrs. Harriet Slack Richardson, organist at St. Mark's Episcopal Church in Springfield, Vt.; and Theodore Marier, Director of Music at St. Paul's Choir School in Cambridge, Mass.

Church musicians may enrich their professional fitness at this year's Montreat music conference in North Carolina. The Presbyterian-sponsored refresher opportunity will be led by internationally famous musicians. Special attention will be given to children's choir work. Organists, choir directors, choir members, education directors, and ministers—from churches of all sizes—will consider the problems and potential of the parish musician, and will survey techniques through discussion and demonstration. The conference will be held July 18-24. The director will be Miss Adele Dieckmann, organist-choirmaster at Trinity Presbyterian Church, Atlanta, Ga. This year's faculty will include: Dr. Mildred Andrews, professor of organ, University of Oklahoma, *Organ*; Dr. Morris Beachy, director of choral organizations, University of Texas,

Adult Choir; Mr. Albert R. Raymond, head of the music department, Northfield Schools, E. Northfield, Mass., *Youth Choir*; Mrs. Mabel Boyter, children's choir director and organist, Peachtree Presbyterian Church, Atlanta, Ga., *Junior Choir*; Mr. Alec Wyton, organist and master of choristers, Cathedral of St. John the Divine, New York City (and a demonstration group from St. John the Divine), *Advanced Children's Choir Work and Boy Choir*; Mrs. Nat G. Smith, minister of music, First Presbyterian Church, Lake Worth, Fla., will be available daily for consultation in *Handbell Work*.

Father Hans Ansgar Reinhold, a pioneer in the movement of liturgical reform that brought about the use of the vernacular in the liturgy, and vernacular hymns into the Mass, died January 26, 1968. Although disabled by Parkinson disease since 1956 he continued his efforts in the cause of reform. While he considered his founding of the Vernacular Society of America as his most influential work, his articles in *Orate Fratres* (now *Worship*), and his activities as director of the National Liturgical Conference were equally important. His by-line H.A.R. was internationally known. The Dialogue Mass, one of the first changes indicating later use of the vernacular, was introduced in his parish in Sunnyside, Washington, twenty years before the Vatican Council. With others he suffered from the prohibitions of the more conservative and the taunts of the less visionary. He encouraged writers and cap-

able musicians to prepare hymns for the Mass long before the Vatican Council. Only those close to him know how persistent and forceful these efforts were. An autobiography written in 1956 was recently published by Herder and Herder. He has summarized his struggle in such phrases as, "When I first ventured out the road was narrow and the wayfarers few; with the help of others and despite my falterings I reached this resting place. The road is wider now, and the goal is closer in sight." The vision at least in part, has been fulfilled since Vatican II.

The Rev. Dr. Armin Haeussler, of Glenview, Illinois, preacher, musician, hymnologist, and author, died on July 16, 1967. He was born in Lewistown, Minn., May 24, 1891, and was educated at Manchester College and Yale Divinity School. Ordained a minister of the Evangelical and Reformed Church, his early ministry was in Evansville, Indiana. He was a member of the Evansville Organists' and Choir Directors' Guild, and was a member of the hymnal committee which edited the 1941 Hymnal of his denomination. He was the author of "The Story of Our Hymns"—the handbook of the Evangelical and Reformed Church—but regarded as an authority on all Protestant hymnody, hymn writers, and composers. "This volume will perpetuate Dr. Haeussler's memory for many years to come," says President Deane Edwards, of the Hymn Society of America, of which Dr. Haeussler was a long and "working" member. He was the author of several articles in *The Hymn*.

A Schola Cantorium will be a feature of Concordia Seminary's (St. Louis, Mo.) summer sessions—June 18 to July 18. The staff and students from the Schola will participate with the workshop registrants in discussions of *New Rites*, *New Musical Settings* of the Holy Eucharist, *Progress Reports* of the Inter-Lutheran Commission on Worship, *Methods for Expanding* the liturgical and musical life of the parish, and various practices to enrich congregational singing. Joining the Schola staff for this event will be: Adalbert Kretzmann, Chicago, Illinois, Arthur Repp, St. Louis, Missouri, George Hoyer, St. Louis, Missouri, Arthur Carl Piepkorn, St. Louis, Missouri. During this time the Schola will present a week-long festival of services and concerts, designed to put into practice the purposes of both the Schola and the Workshop. They will be assisted by members of the St. Louis Symphony.

The music publishing firm of Boosey & Hawkes, Inc., in New York City has just deposited in the Library of Congress seven of the most famous and important music manuscripts of the 20th century. Three outstanding composers are represented in this choice array of undisputed masterpieces: Igor Stravinsky, Maurice Ravel, and Serge Prokofiev. All the manuscripts were originally published by the firm Edition Russe de Musique (Russischer Musikverlag), organized in 1909 by the great conductor and music patron, Serge Koussevitzky (1874-1951), who established his Foundation in the Library of Congress nearly 20 years ago. Boosey &

Hawkes became successor to the famous Koussevitzky enterprise in 1947, but for a score of years before that date Hawkes & Son had been actively distributing Koussevitzky's publications. Perhaps most famous in the Boosey & Hawkes collection that has just come to the Library is Igor Stravinsky's "Petrouchka," a ballet (or "Scènes burlesques") in four tableaux. It has become a classic.

The Rev. H. Myron Braum, of Austin, Texas, has been named editor of *Music Ministry*, the Methodist Church's magazine for church musicians.

Hymns on "Church's Mission"

"The mission of the church"—which is a broader concept than "the missions" or "the missionary movement" in the church—is to be a main topic for a 1968 "search" for new hymns by the Hymn Society of America. This is an area of concern by all churches that has recently been emphasized and for which there are few hymns presently in the hymn books. The Society hopes to find—from ministers, hymn writers, laymen, and poets—a group of new hymns that will emphasize this theological and educational concept of the church.

It is hoped that a detailed description of the project can be presented in the July issue of *The Hymn*. Meanwhile those who write hymns are urged to begin their composition early—the "search" will continue through 1968, and a panel of judges will select those texts to be accepted and published early in 1969.